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the suggestion is made that the last part of line 107 in Canto VII might possibly have been imitated from Homer, *Il.* iii. 446 and the Greek is quoted with the supplementary statement that it "is translated by Voss: Wie ich jetzt dich liebe und süßes Verlangen ergreift mich."

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BALTHASAR GRACIAN, AND THE CHAINS OF HERCULES.

In his study of *Gracian und der Geschmark*, Karl Borinski mentions that the interesting Spanish Jesuit when he in the *Discreto* introduces "the hombre de plausibles noticias," talks about the "golden chains of Hercules,"—las cadenas del Tebano.¹ He admits that Gracian has taken the simile from the *Emblems* of Alciato, which had been translated into Spanish as early as 1549. The idea of these chains is, that Hercules is not conquering by physical force only, but more by the power of persuasion—the chief weapon of the "man of fair judgment and laudable conceits." He is represented as leading crowds of people by golden chains starting from his mouth and fastened to his followers.

This illustration occurs twice in Alciato's *Emblems*, once in the *Andreae Alciati Emblematum Fontes Quattuor*, and again in *Andreae Alciati Emblematum flumen abundans*, both published by the Holbein Society, the first in 1870, the other in 1871; reprints of the original editions, Augsburg, 1531, Paris, 1534, Venice, 1546, and—the flumen abundans—after the Lyons edition, 1557. Both illustrations bear the same motto "Eloquentia fortitudine præstantior," and the same text, to which they supply the explanatory illustration:

Arcus lava tenet rigidam fert dextera clavam,
Contegit et Nemees corpora nuda leo.
Heraclis hæc igitur facies, non convenit illud
Quod vetus et senio tempora cana gerit.
Quid quod lingua illi levibus traiecta catenis
Quis fissi facili allicit aure viros?²

¹ *Balthasar Gracian und die Hoflitteratur in Deutschland*. Halle, 1894. Section iv, p. 45.

² This the text from the "Fontes Quattuor." The "Flum. Ab." has here: *Quis fissa facileis ff.*

An ne quod Alcyden lingua n n robore Galli³
Præstantem populis iura dedisse ferunt.
Cedunt arma togæ et quamvis durissima corda
Eloquio pollens ad aura vota trahit.—

The two cuts are different. The former is about one and a half by three inches, without marginal embellishments, and occurs in the midst of the unnumbered page, below the text to another emblem. It shows, very much out of drawing, the figure of Hercules with club, bow and lion skin, while a heavy rope-like chain issues from his mouth, which leashes in and passes round the hips of some naked men, who follow Hercules. The other cut fills a whole page under the heading "Scientia," it has a heavy, conventional marginal vignette and shows Hercules, again with his attributes, walking through a mountainous district, while from his mouth pass a series of thin lines—the chains—which are fastened to his followers' ears. These persons are dressed in the style of Alciato's time; some with the Spanish cape, doublet and hose, others in flowing garments, indicating obviously laity and clergy alike led away by the power of eloquence.

Perfectly independent of these "Emblems," referring neither to Gracian nor Alciato, Professor E. Egger remarks:⁴

"C'est le sophiste Lucien⁵ qui, au deuxième siècle après Jesus Christ, voyageant à travers la Gaule y rencontre quelque part une peinture représentant le personnage qu'on tenait pour être l'Hercule gaulois, et qui nous raconte comment un savant du pays, familier avec l'usage de la langue grecque, lui a expliqué cette image d'Hercule. Pour les Gaulois le dieu de l'éloquence n'était pas l'Apollon jeune et beau, si poétiquement réalisé par la peinture et la sculpture hellénique; c'est un vieillard à cheveux blancs; le teint hâlé par le soleil, 'comme serait celui d'un vieux marin'; il porte une peau de lion, un carquois suspendu de ses épaules; il tient une massue de la main droite, et de la gauche un arc tendu. Mais la massue et les flèches ne sont pas les vrais instruments de sa

³ Anné, quod Alciden ff.

⁴ *L'Hellénisme en France*, Paris, 1869, p. 14.

⁵ Cf. Reitz's edition, vol. VII, p. 315, *Προς λαλια η Ηρακλῆς*.

puissance celle-ci est toute entière dans la séduction de sa parole. A l'extrémité de sa langue se rattachent des chaînes d'or et d'ambre, qui vont de là aux oreilles d'une foule de captifs volontaires et ces captifs suivent avec plaisir le dieu qui les maîtrise. Voilà une image étrange, assurément, qui ne *devait* avoir pour les yeux aucun attrait."

This last remark evidently shows that the author has no knowledge of the *Emblemas*, yet he gives a close description of Alciato's pictures.

The "learned Kelt," whom Lucian meets, whom he takes to be "a philosopher among his own people," and who was *οὐκ ἀπαιδευτὰς τὰ ἡμέτερα, ὡς ἔδειξε ἀκριβῶς Ἑλλάδα φωνὴν ἀφίαις*, gives the afore-mentioned explanation; he takes up point by point. Why Hercules is the personification of eloquence? He is stronger than Hermes. Why he is old? *Τό δέ γῆρας ἔχει τι λέξει τῶν νέων σοφώτερον*. He finally gives a panegyric on eloquence more powerful than arms, closely akin to Alciato's verses.

Now, Alciato was a very learned man, a clever jurist, spending the greater part of his life at Milan with its celebrated libraries; he was known to have studied Greek, which, in his lifetime (1492-1550), took so violently hold of the minds, that orthodox churchmen went so far as to condemn it as being one with reformation and Antichrist. There can be no doubt that he directly refers to Lucian's Gallic Hercules, which he admits in all but mentioning the Sophists, whose cleverness and versatility must have appealed strongly to a man like Alciato.

But it is remarkable that Gracian did not recognize the source of the emblem, which is thus only the carrier of the Hellenic conceit into the Spanish Jesuit's moral treatise, where it roused the criticism of no less a person than Arthur Schopenhauer—"der sich mit Unrecht kritisch darüber geäußert hat," (Borinski: Baltasar Gracian)—yet who evidently was also unaware of its origin.

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NOCH EIN WORT ÜBER GERM. *f*, *þ*, *h*, *s* > *ð*, *ö*, *z*, *z*.

Den phonetischen Vorgang, der bei dem Stimmhaftwerden von germ. *f*, *þ*, *h*, *s*, stattgefunden haben soll, beschreibt Verner selber folgendermaßen: "Das stärkere Luftausströmen ist ein Moment, das der expiratorische Accent mit den tonlosen Consonanten gemein hat. Daher konnte der verstärkte Luftstrom in der accentuirten Silbe die tonlose Explosiva tonlos erhalten, d. h. verhindern, dass die Stimmbänder zum Tönen verengert blieben, wie dies bei normalem Luftausströmen in der unaccentuirten Silbe geschah." (K. Zs. 23, 116.)

Verner war daher offenbar der Meinung, dass die stimmlosen Spiranten stimmhaft geworden seien, noch ehe die Akzentverschiebung eingetreten war. Dass ihm die meisten späteren Gelehrten darin beipflichteten, erhellt daraus, dass sie den Vorgang graphisch so darstellen: Idg. *patēr* > **faðēr* > *fäder*. Idg. *swetrū* > *swetrū* > ahd. *swigar*, &c. (Kluge, *Grundriss* I, 339) **sep-tēm* > urg. **sefūn* > **seðūn* > *sēvun*, got. ahd. *sibun* (Dieter, *Altgermanische Dialekte*, 171) Urgerm. **liðō* aus *liþō*; Urgerm. **faðēr* aus *fapēr*, &c. (Brugmann, *Grundriss* I, 388). Auch scheint die gewöhnliche Formulierung des Vernerschen Gesetzes dieselbe Auffassung zu bekunden: Die Erweichung der betreffenden Spiranten erfolgte, "wenn der nächst vorhergehende Sonant nicht nach der idg. Betonung den Hauptton trug" (Paul, P. B. *Beitr.* 6, 538) oder "falls der idg. Wortakzent nicht auf dem unmittelbar vorausgehenden Vokale ruht" (Streitberg, *Urg. Grammatik* 124). "Dieser freie Accent des Indogermanischen reichte noch bis in germanische Zeit hinein, . . . und hatte Einfluss auf die Verschiebung der Teunis" (Behaghel, *Die deutsche Sprache*, 8), &c.

Wilmanns dagegen fasst die Sache anders auf: "Nur die Vorsilbe *ga-*, die Grimm bereits mit lat. *co-* identifizierte, ist ein sicheres und altes Beispiel für die Erweichung anlautender Spirans. Dies Verhältnis scheint darauf hinzuweisen, dass, obwohl der Grund zum grammatischen Wechsel in der Zeit des freien Accentes gelegt sein muss, doch der nur bekannte Abschluss erst erfolgte, als bereits die germanische Betonung galt. Nur in